



Early Journal Content on JSTOR, Free to Anyone in the World

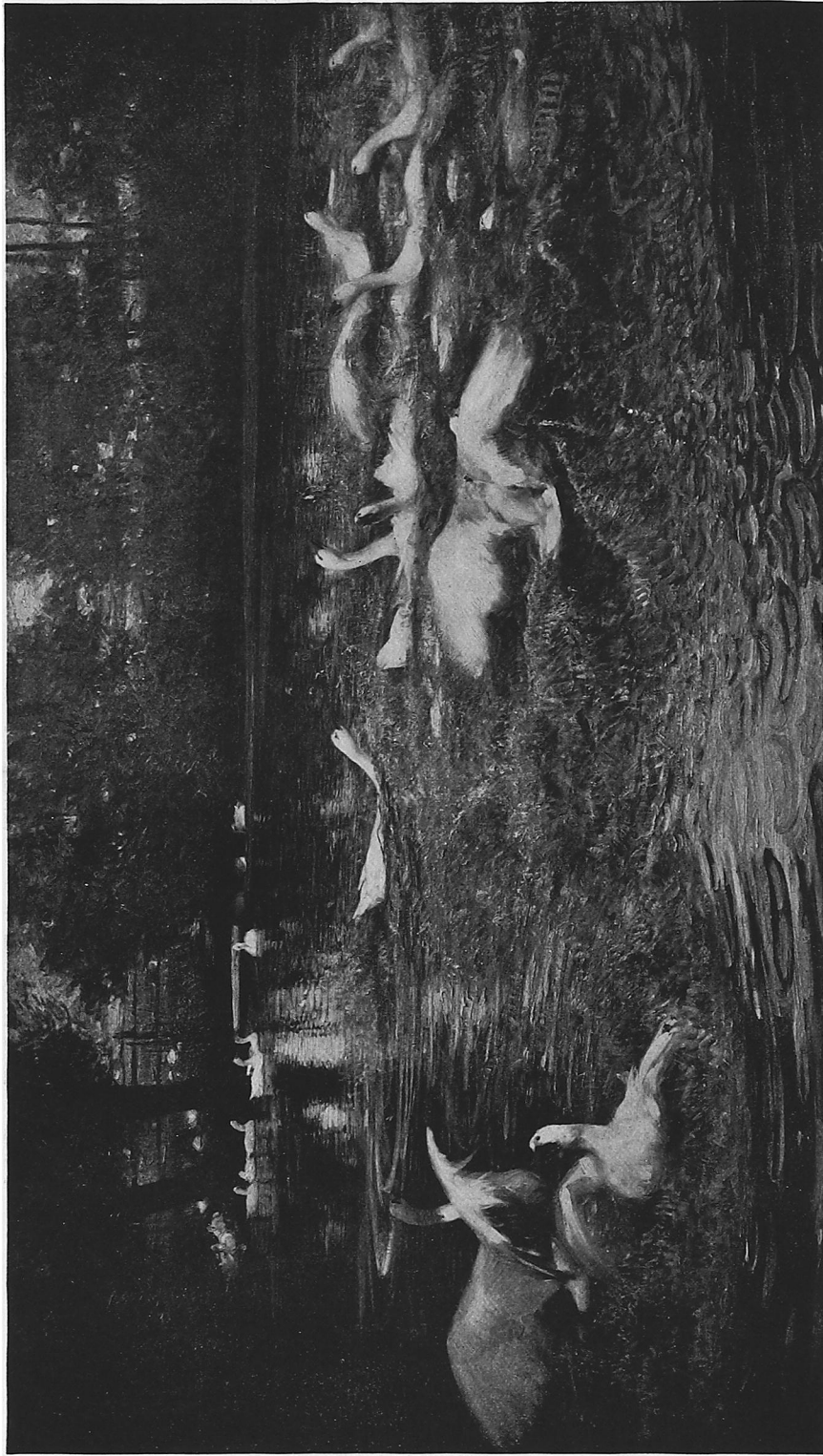
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



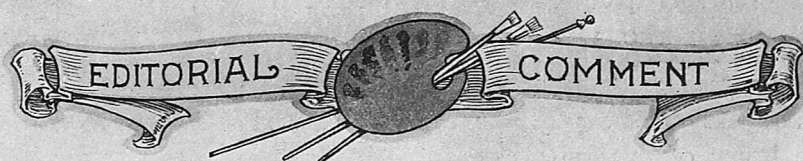
Size of Canvas 68½ x 118 inches

Presented to the Art Institute of Chicago by Fritz Von Frantzius

"GEESE AT PLAY" ("IN WILDER AUFREGUNG")

By Rudolf Schramm-Zittau, Munich Secession, 1911

DEPARTMENT OF
The Fine Arts



Vol. XXX

CHICAGO, MAY, 1914

Number FIVE

*The Contents of this issue
Copyrighted April, 1914
By F. J. CAMPBELL, Publisher
Published Monthly*

*Entered at Chicago Post
Office as SECOND CLASS
MATTER, May 4th, 1900,
Under Act, March 3, 1879*

A Notable Gift to the Art Institute

TO those who find delight in art there is no greater pleasure than that of sharing this enjoyment with others, so that of all forms of altruism or benevolence, none perhaps is so satisfying, to the one who practices it, as that of adding to the art treasures of the Public Galleries.

Thus it comes that from time to time unsought and unsolicited works of high art are presented by connoisseurs to the aesthetic institutions of their home municipalities. Such gifts not only afford a greater enjoyment of beauty to the general public, but, when the picture is the work of a living man do much to encourage the cause of art and of artists. It is unfortunate that there is not somewhere a gallery or permanent exhibition hall for the works of the living, affording as it would a stimulus to endeavor.

The Art Institute is often the recipient of very worthy and desirable contributions from the most discriminating of Chicago's citizens, who can appreciate her needs and the ability of those who should supply them. In this way only could the collection of any large public gallery be gathered together and maintained so that we must indeed be thankful that commercial or financial acumen and a true feeling toward art are combined so often in the modern American business man.

Among the recent important acquisitions of the Art Institute of Chicago, is the large canvas "Geese at Play" ("In Wilder Aufregung") which we here

illustrate, and which we feel to be worthy of some extended comment. It was the gift of Mr. Fritz Von Frantzius and its selection does credit to the donor's understanding, not only of art, but of human nature. It is rather a large canvas, $68\frac{1}{2}$ x 118 inches in size, in the beautiful, fresh, cool green of leafy shade and the clear blue of summer skies and waters. These with touches of warm yellow, elusive rosy and mauve water shadows, and the toned whites in the snowy plumage of the fowls make up a color scheme that is sparkling yet restful. This will no doubt grow to be numbered among the world's most popular paintings, impressing the onlooker, as it does at first sight.

The subject of the piece is a familiar and a happy one, a scene in which the lover of outdoors and of living nature could never fail to find enjoyment. This picture is of a type similar to Rosa Bonheur's "Horse Fair," which is the most popular picture of The Metropolitan Museum. The subject under consideration possesses qualities which should, and doubtless will endear it to the heart of the general public of this community in like measure. The picture is full of life and action as the playful fowls chase each other in wild excitement upon the surface of the pond and its name, "*In Wilder Aufregung*," suggests the theme and absorbing interest of the work. Did you ever see geese or ducks playing, chasing each other in the water? If so, you will appreciate the artist's mastery of their poses and movements and his clever handling of the waters in wild commotion.

The artist, Rudolf Schramm-Zittau, is ranked as the foremost painter of ducks and geese. He was born at Zittau near Munich in 1874 and attended the academies of Dresden, Carlsruhe, and Munich under the influence of Germany's foremost animal painter, the famous Heinrich Zugel. He has won the large gold medal of Venice and various other exhibition medals. He is said by critics to be one of the most capable of "all over" painters; that is to say, that the general treatment of his subjects is complete and harmonious throughout, no one part being neglected for another, and no unevenness of quality marring the general effect.

"*In Wilder Aufregung*" was painted in 1910 and first exhibited in 1911 at the Munich Secession. In 1912 it was again exhibited at the Grosse Berliner Kunstausstellung, where it was well received and attracted much attention. Its acquisition by a Chicagoan for the Institute is most fortunate, at a time when modern Germany and its art are so much in the eyes of the world, and the trend of its tendencies so general a theme of interest. This picture will doubtless be enjoyed and understood by the greatest possible number of the throngs who visit the Institute, and thus add daily to the sum of the world's happiness.